MONSTRO MECHANICA #1
By Paul Allor, for Chris Evenhuis
28 Pages
Draft date: May 22, 2015

CHARACTERS

Chris, we've discussed and designed most of these, so this'll be a very brief reference.

DA VINCI	Cold, intellectual. His ultimate goal is the have the freedom and autonomy to create as he sees fit. The ultimate pragmatist.
ISABEL	Da Vinci's apprentice. Just as smart as him, but in a different way. If he's all logic, she's all emotion.
THE MACHINE	Robot. Wooden. Not sentient, quite yet.
LORENZO	The de facto ruler of Florence. Easily bored, easily annoyed, but also quite canny. Tends to take a scorched Earth approach to every problem.
GIULIANO	Lorenzo's brother. Much calmer, more eager to seek common ground.
ALESSANDRO	Lorenzo's nephew. "The Moor." Mixed race, and no one ever lets him forget it. He's a lot like Lorenzo.
MINIAS	A priest, from Ethiopia, who's found himself in Florence. He's the Pope's man in Tuscany, for any skullduggery the Papal State needs. Weird dude who enjoys making people uncomfortable.
LETTA	A childhood friend of Isabel's, who now enjoys torturing her, along with her brother **MARCO**.
MACHIAVELLI	Machiavellian.

PAGE ONE – FIVE PANELS

PANEL ONE
A human heart is laid out on a wooden table.

PANEL TWO
A wider shot of the morgue. LEONARDO DA VINCI, in his late 30's, sits alone. He has parchment and a pen, and is sketching the human heart. In the background – past the heart – we see its occupant, a recently-dissected corpse (though you can angle it so we don't see any gore. Totally up to you).

PANEL THREE
Da Vinci frowns down at his parchment.

PANEL FOUR
Sighing, he crumples it up.

PANEL FIVE
The street outside the morgue. It's nighttime, and Leonardo is leaving. He's stepping over a pig that's sleeping in the doorway (this was common in Florence – period detail!)

1. HOOD (OP): Leonardo Da Vinci?

<u>PAGE TWO – SIX PANELS</u>

PANEL ONE
A HOODED FIGURE reaches into his robe while stepping up behind Da Vinci. Da Vinci looks over, mildly curious.

NOTE: To help in the script, I'm gonna call these hooded figures BOB, JOE and PETE. This one's BOB.

1. DA VINCI: Yes?

PANEL TWO
Bob is holding a small KNIFE to Da Vinci's back.

2. BOB: Walk with me. Or I'll spill your guts all over the street.

3. DA VINCI: You have a knife to my **<u>back</u>**.

PANEL THREE
Bob looks confused.

4. BOB: And?

5. DA VINCI: And my guts are in the **<u>front</u>**.

PANEL FOUR
Da Vinci ELBOWS him in the nose.

PANEL FIVE
Leonardo is running from Bob--

PANEL SIX
But stops when he comes across two more hooded men – Joe and Pete -- standing before a carriage and brandishing their weapons at him. The Carriage is enclosed, but has a window so that Isabel can see in in the next panel, and the men can see out.

1. JOE: That's enough running.

PAGE THREE – SIX PANELS

PANEL ONE
The view from outside the carriage, as it works its way through the streets of Florence. Pete is outside, driving the horses, and the other three are inside.

It passes by ISABEL, who looks after the carriage, a bit shocked, recognizing da Vinci.

1. ISABEL: Signore da Vinci?

PANEL TWO
Isabel looks up, towards the rooftops.

PANEL THREE
From her point of view, we see a shadowy figure (it's THE MACHINE, our loveable robot) up on the rooftops. Since its comics, I think this'll give a lot of people a Batman/superhero vibe, but I think that's okay.

PANEL FOUR
Inside the carriage. It has two seats, facing each other. Da Vinci is on one side, Bob and Joe on the other.

Joe is leaning in, talking to da Vinci.

1. JOE: You're taking this all very well.

2. JOE: Haven't asked who we are. What we want. Where we're going.

3. DA VINCI: You're with the papal states. You want me to build weapons.

4, DA VINCI: And I'm not going anywhere.

PANEL FIVE
Outside, we see The Machine jumping from rooftop to rooftop.

4. JOE (OP): Is that so? Tell me, Signor da Vinci…

PANEL SIX
Da Vinci just smiles, a bit too wickedly.

5. JOE (OP): Do you know something we don't?

PAGE FOUR – FIVE PANELS

PANEL ONE
Inside the carriage, Bob and Joe react in shock as the carriage vibrates (not sure if we can show the vibrating with a slight color blurring? If not, I think we're good with just the sound effect).

1. SFX: THOOOM!

2. BOB: What--

PANEL TWO
Outside. The horses are rearing up, frightened (and so is Pete!)

PANEL THREE
In the carriage, Joe is looking out tentatively, eyes wide—

PANEL FOUR
And then he's being TORN OUT of the carriage by an unseen force. Bob stumbles backwards, in the space between the seats.

PANEL FIVE
Bob half-leaps/half-falls out of the other side of the carriage, desperate to escape.

PAGE FIVE – SIX PANELS

PANEL ONE
Outside the carriage. Bob is down on the ground. But his eyes are wide, as he realizes he's right next to a BIG ROBOT FOOT AND LEG.

PANEL TWO
With his knife, Bob STABS at the leg, wildly.

PANEL THREE
The knife is plunged in. Since The Machine's body is made of wood, the leg parts and splinters in the same way it would if you stabbed a wooden plank.

PANEL FOUR
Isabel is running up--

PANEL FIVE
And stops – wide-eyed.

PANEL SIX
From Isabel's point of view, we see a silhouette of The Machine (the clearest we've seen his body shape so far) THROWING Bob OVER the carriage.

PAGE SIX – SPLASH PAGE

PANEL ONE
A full shot of The Machine, standing by the carriage and looking awesome as all heck. Our first good, clear view of him in the book. Behind him, Leonardo is climbing out. The hooded figures are all on the other side of the carriage, out of our view.

The Automaton, Chapter One
MY ROBOT WILL SAVE ME! (CREDITS)

<u>PAGE SEVEN – SIX PANELS</u>

PANEL ONE
As Isabel runs up, da Vinci is speaking to her.

1. DA VINCI: With all that noise, the Medicis' men will be here soon.

2. DA VINCI: Take the machine back to the studio. I don't want the authorities to know it was involved.

PANEL TWO
Isabel looks hesitant as Da Vinci sends her away

3. ISABEL: But--

4. DA VINCI: **<u>Go.</u>**

PANEL THREE
We see Isabel leading The Machine off through the streets. She looks annoyed.

PANEL FOUR
Da Vinci has walked around to the other side of the carriage. Pete is dead on the street, his own knife in his heart. Bob is lying on the ground next to the carriage (but still conscious). And Joe is holding his knife.

PANEL FIVE
Joe positions the the knife, in front of his own heart--

PANEL SIX
And PLUNGES it in.

PAGE EIGHT – SEVEN PANELS

PANEL ONE
Bob is dragging himself across the ground, towards Pete.

PANEL TWO
He's REACHING out – grabbing ahold of Pete's knife.

PANEL THREE
Bob has the knife up to his breast, and is struggling to drive it in. But he's banged up, clearly weak.

PANEL FOUR
Da Vinci starts to squat down next to him. Bob looks up at him, wide-eyed and confused.

1. DA VINCI: Hurry up.

2. DA VINCI: Medici's men are coming.

PANEL FIVE
Da Vinci leans in, talking to Bob like a confidante (this stuff that da Vinci says about what Medici does to his prisoners is historically accurate, by the way).

3. DA VINCI: Do you know what Lorenzo Medici will do to you? He'll **flay** you. Pluck out your eyes. Cut you apart piece by piece.

4. DA VINCI: You'll tell him everything you know. You'll make up more. And still the torture will continue.

PANEL SIX
On da Vinci, looking down at Bob with something approaching kindness.

5. DA VINCI: Death truly is the merciful route.

PANEL SEVEN
Bob looks up at da Vinci, gripping the knife, anguish on his face. Chris, I want it to be somewhat ambiguous whether he's too weak to use the knife, or whether he's just too scared/hesitant.

<u>PAGE NINE – SIX PANELS</u>

PANEL ONE
Close on Da Vinci, as he considers his options.

PANEL TWO
Da Vinci has his hand over Bob's mouth, and his holding his nose – suffocating him. Da Vinci is bearing down on the man, using all his weight.

1. DA VINCI: All right.

PANEL THREE
Bob is grabbing da Vinci's wrist, struggling, his eyes wide.

PANEL FOUR
Da Vinci looks up, hearing something off-screen.

2. VOICE (OP): I think it's this way!

PANEL FIVE
Down the street, da Vinci slips between buildings.

PANEL SIX
Medici's men at the carriage site, standing over the three dead bodies in shock.

3. MAN: Mother of God…

PAGE TEN – SIX PANELS

PANEL ONE
A wide establishing shot of Da Vinci's cavernous studio. Isabel is alone with The Machine. He now has a crank sticking out of his back.

PANEL TWO
The knife has been pulled out of The Machine, and Isabel is inspecting the damage. We see that his leg is cut up and splintered.

1. ISABEL: You're back. That was fast.

PANEL THREE
As Isabel continues to inspect the damage, in the background, we can see that Da Vinci has entered (he's still near the door, so we know he just arrived).

2. DA VINCI: Yes. Once the authorities arrived, they surrendered themselves willingly.

3. DA VINCI: How bad is the damage here?

4. ISABEL: I got a splinter. But he'll be fine.

5. DA VINCI: It, Isabel. Not he.

PANEL FOUR
Da Vinci is reaching toward The Machine's crank.

6. DA VINCI: I'll shut it down. You can make the repairs tomorrow.

PANEL FIVE
The Machine GRABS hold of Da Vinci's wrist, stopping him.

PANEL SIX
Da Vinci's eyes widen.

<u>PAGE ELEVEN – FOUR PANELS</u>

PANEL ONE
While The Machine towers over Da Vinci, still holding his wrist, Isabel is rushing over--

PANEL TWO
She pulls the crank out.

PANEL THREE
The Machine slumps, falling over.

PANEL FOUR
And is down on the ground, between Da Vinci and Isabel.

<u>PAGE TWELVE – FIVE PANELS</u>

PANEL ONE
Da Vinci is looking at his wrist. He's clearly surprised – a rare thing for him. Isabel looks at him cautiously.

1. DA VINCI: You've reset it after each mission, as I asked?

2. ISABEL: Yes.

PANEL TWO
Da Vinci looks at her appraisingly. Does he suspect something?

3. DA VINCI: You're sure?

4. ISABEL: Of **<u>course</u>**.

PANEL THREE
Da Vinci is walking out of the room.

5. DA VINCI: Then do it again. And do it right.

6. DA VINCI: We're testing the organ cannon today. And I don't want any distractions.

PANEL FOUR
Alone, Isabel frowns down at The Machine.

PANEL FIVE
On Isabel. Her face is dark. An ominous note to end our pitch pages. She's speaking to The Machine.

7. ISABEL: That was stupid of you.

PAGE THIRTEEN – SIX PANELS

PANEL ONE
Establishing shot outside the Medici Palazzo. Which would've still been under construction at this point, but the family was already occupying it, so however you want to handle that.

PANEL TWO
Inside, city leaders are gathered around a wooden table. Some sitting, some standing. It's chaos. LORENZO MEDICI sits, looking bored. His brother GUILIANO is next to him, more engaged. Sitting between and behind them is nephew ALLESANDRO, around 17, here. Three others speak. A BANKER, a CARDINAL, and MACHIAVELLI.

1. CARDINAL: And we're **certain** last night's invasion has nothing to do with the Siege of Volterra?

2. GUILIANO: As certain as one can be. There was nothing to indicate--

PANEL THREE
On Lorenzo, a bit bored, a bit annoyed. The balloons float around him, from off-panel. The reader won't know who's saying what, but I'm labeling it for our clarity.

3. CARDINAL (OP): And nothing to indicate otherwise.

4. BANKER (OP): It would make no sense. They sent an emissary. Begged for parlay. Why go through all that, if you're planning to--

5. MACHIEVELLI (OP): Deceit is a powerful weapon. He who wields it shall--

6. LORENZO: And what of the siege **itself**?

PANEL FOUR
Wider shot of the room. Lorenzo is standing up, wandering away from the table.

7. GUILIANO: A standstill. We can't breach the city walls. They won't attack.

8. MACHIEVELLI: But we're cutting off supplies. Starving them. Demoralizing them. Hunger can win a war just as thoroughly as steel.

PANEL FIVE
Lorenzo stands at the window, looking out. The others look over at him.

9. BANKER: As much as I'm loathe to admit it, Signore Machievelli is right. Eventually, it becomes an economic matter. Until then…

PANEL SIX
From his point of view, we see da Vinci walking by, below (on his way to Father Minias).

10. BANKER (OP): It’s a problem with no solution.

PAGE FOURTEEN – FIVE PANELS

PANEL ONE
Outside. Down the street a bit, Leonardo is talking to Lorenzo. Guiliano and Alessandro are there as well. Leonardo looks a little excited at this topic.

1. LEONARDO: Of **course** there's a solution.

2. LEONARDO: Scalable ladders, for a start. A portable bridge. Armored wagons, to smash through the entranceway.

3. LEONARDO: Cannons… all **manner** of cannons. This afternoon, we're testing--

4. LORENZO: So you can put together a **plan**, yes? A way to bring Volterra's walls tumbling to the ground?

PANEL TWO
On Leonardo.

5. LEONARDO: I'll do more than provide a plan. I'll go there **myself**.

PANEL THREE
Lorenzo's eyebrows shoot up at that.

6. LORENZO: To the battlefield?

7. LEONARDO: If problems arise, they'll need my engineering expertise.

8. LEONARDO: Besides, it would do me good to get out of Florence for a few days. And I enjoy a challenge.

PANEL FOUR
Now Lorenzo looks amused.

9. LORENZO: "A challenge." Ah, Leonardo. What will you do when there is no more need for your war machines?

10. LEONARDO: Well…

PANEL FIVE
Close on Leonardo, looking wry.

11. LEONARDO: I **do** also paint.

PAGE FIFTEEN – SIX PANELS

PANEL ONE
Leonardo starts walking, the Medicis alongside him.

1. LEONARDO: Lorenzo. I heard there was an… incident, last night.

2. LEONARDO: I was curious if you had any information about the identity of--

3. LORENZO: Don't you already know?

PANEL TWO
On Leonardo, concerned, thrown off his game for once. But smart enough to stay silent.

PANEL THREE
Lorenzo leans in closer to Leonardo.

4. LORENZO: I've **also** heard some things about last night's incident.

5. LORENZO: I've heard that a girl dressed as a **man** was spotted fleeing the scene. Along with… well, it's far too ridiculous to say out loud.

6. LORENZO: Don't you **know** a girl who often dresses like a man? Scandalous, Leonardo.

7. LEONARDO: She's a good apprentice. That's all I--

PANEL FOUR
Lorenzo is motioning towards Allesandro.

8. LORENZO: I understand. Young Alessandro here is a fine servant. So I overlook his maternal lineage. More than that: I **admire** him for overcoming it.

PANEL FIVE
On Allesandro – smoldering a bit, but, you know – he's used to this shit.

9. LORENZO: Be it a female apprentice, or a Moorish nephew, we all have our indulgences.

PANEL SIX
On Leonardo, listening to this – and getting the message.

10. LORENZO (OP): And we should all be **careful** just how far we push them.

<u>PAGE SIXTEEN – THREE PANELS</u>

PANEL ONE
New scene. Largest panel on the page. Florence's crowded, bustling outdoor marketplace. Isabel is making her way through. She's already holding a sack of goods – olives, grapes, bread and anchovies, if we can see any of it.

Chris, here's a passage from one of the books I read for research (*The House of Medici*), describing this market. You can use as much or as little of this as you want in this scene:

> Here, in the Mercato Vecchio, the Old Market, were the shops of the drapers and the second-hand-clothes dealers, the booths of the fishmongers, the bakers and the fruit and vegetable merchants, the houses of the feather merchants and the stationers, and of the candle-makers where, in rooms smoky with incense to smother the smell of wax, prostitutes entertained their customers. On open counters in the market, bales of silk and barrels of grain, corn and leather goods were exposed for sale, shielded by awnings from the burning sun. Here also out in the open barbers shaved beards and clipped hair; tailors stitched cloth in shaded doorways; servants and housewives gathered round the booths of the cooked-food merchants; bakers pushed platters of dough into the communal oven; and furniture makers and goldsmiths displayed their wares. Town-criers marched about calling out the news of the day and broadcasting advertisements; ragged beggars held out their wooden bowls; children played dice on the flagstones and in winter patted the snow into the shape of lions, the heraldic emblem of the city. Animals roamed everywhere: dogs wearing silver collars; pigs and geese rooting about in doorways; occasionally even a deer or a chamois would come running down from the hills and clatter through the square

PANEL TWO
At a large stand – mostly dried goods, such as pasta; and some quarts of wine. A young girl named LETTA, about Isabel's age (19 or so), is working the stand, as is her brother MARCO, who's in the background. But Letta is wearing a fancy (by modern standards) dress, in marked contrast to Isabel. Isabel has just approached the stand, and is looking down at her shopping list.

1. ISABEL: Tell me, do you have--

PANEL THREE
Letta looks over her shoulder, shouting.

2. LETTA: The **<u>boy</u>** is here!

<u>PAGE SEVENTEEN – FIVE PANELS</u>

PANEL ONE
Marco looks up, grinning. Isabel is looking off, more tired and annoyed than embarrassed.

1. MARCO: We've been hoping you would return. How can we help you, boy?

2. ISABEL: I've known the two of you my entire life. Must we always…

3. ISABEL: I need tortelli. And a quart of wine.

4. MARCO: Can I ask a question, boy? How do your pants fit? Does a breeze run through your nether regions, where your boy-parts are missing?

PANEL TWO
Isabel looks up, sharply. Okay, no more embarrassment. Let's do this.

5. ISABEL: Your betrothed certainly had no complaints.

PANEL THREE
Marco has gone from taunting to furious in two seconds flat. Isabel is standing her ground, laying into him. But she's not enjoying this, per se. It's self-defense.

6. MARCO: How – how **<u>dare</u>** you imply that--

7. ISABEL: No complaints about the **<u>fit of her pants</u>**, you dullard.

8. ISABEL: Do you know how many nights we've roamed these streets at night, carousing until dawn? That's not something you can do in a dress.

9. ISABEL: But pass yourself off as a man, and the city guard are more than happy to look the other way.

PANEL FOUR
Letta's eyes are wide, as she takes this in.

10. LETTA: You're lying.

11. ISABEL: **<u>Tortelli</u>**. And a **<u>quart of wine</u>**.

PANEL FIVE
Marco is walking away, disgusted.

12. MARCO: Just give the boy what he wants.

PAGE EIGHTEEN – FIVE PANELS

PANEL ONE
A few seconds later. In the foreground, we see Letta, motioning, pointing Isabel out to a mysterious looking man (the ASSASSIN). In the background, Isabel is walking away from the stand, shoving her goods into her sack. Behind her, Letta

PANEL TWO
The Assassin starts to follow Isabel. We see that there's a dagger at his side, and he has a hand on its hilt, casually.

PANEL THREE
Isabel has stopped at another stand, and is holding an apple, examining it. The stand is manned by a very old merchant, possibly half-blind. If there's room, we see the Assassin in the background.

1. MERCHANT: You'll have to pay for that.

2. ISABEL: Of **course** I'm going to--

3. MERCHANT: I said you'll have to pay for that, boy.

PANEL FOUR
But then Isabel thinks about it. This is a tiny revenge, against the wrong person, but, you know… she'll take what she can get.

PANEL FIVE
So Isabel starts to run away, apple in hand.

4. MERCHANT: Boy! **Boy**!

<u>PAGE NINETEEN – FIVE PANELS</u>

PANEL ONE
The Assassin has broken into a full sprint, running after Isabel. He's just behind her, and is reaching out to her--

PANEL TWO
The Assassin grabs her collar. Isabel screams. This might be a bit tricky, but basically, the reader should know this is some serious scary dude (one of the Pope's dudes, trying a different tack), but Isabel just thinks that she's somehow managed to piss off the wrong fruit vendor. If there's room, throughout this page we see people in the background looking on in shock.

1. ISABEL: It's just an **<u>apple!</u>**

PANEL THREE
Isabel tears herself away, dropping her burlap sack (but keeping the apple, in her other hand – not intentionally, she's just not thinking about it). She looks scared, but not, you know, as terrified as she would be if she knew how much danger she was in.

PANEL FOUR
A farmer is leading two LARGE HOGS through the market. Isabel is LEAPING over them, one hand on a hog – treating it like a pommel horse, essentially.

PANEL FIVE
The Assassin stumbles over the hogs, losing ground. If the angle works, in the background we see Isabel disappearing into the crowd a bit.

PAGE TWENTY – SIX PANELS

PANEL ONE
Isabel is standing in a narrow alley – bent over, catching her breath. Past her, we see the assassin running past the entryway.

PANEL TWO
Isabel slumps down the wall.

PANEL THREE
And takes a bit of the apple (which maybe seems odd, but remember, she thought she was just being chased by some crazy merchant). She's sitting on the ground, now.

PANEL FOUR
Isabel looks down at the apple in her hand.

PANEL FIVE
And THROWS down the alley, after eating just one bite.

PANEL SIX
Isabel is slumped over in the alley, her head in her hands. "What the hell are you doing, Isabel?"

PAGE TWENTY-ONE – FIVE PANELS

PANEL ONE
Establishing shot in the office of Father Minias' rectory. It's spooky as hell, with eerie colors, candles everywhere, Ethiopian weaponry lining the walls. And on a shelf sit four human skulls – they should be in this first panel, but far from the focus. Father Minias is sitting at his table. But he's looking up, speaking to Leonardo, off-screen.

1. LEONARDO (OP): Father Minias. You know who I am?

2. MINIAS: I do.

PANEL TWO
Leonardo stands across the table from Minias, who makes no move to get up.

3. LEONARDO: Good. And I know who you are. You're the Pope's man in Florence.

4. MINIAS: Ah… that famous da Vinci humor. I never dreamed I would witness it for myself.

PANEL THREE
Still on the two of them.

5. MINIAS: As I'm sure you know, Archbishop Salviati is--

6. LEONARDO: Officially. But for some matters, an Archbishop just won't do. And who would suspect an outsider such as yourself?

7. LEONARDO: A low-ranking priest. An Ethiopian, with no family and no connections on this continent.

PANEL FOUR
Minias is looking at the (off-panel) shelf of skulls.

8. MINIAS: No family? But Signore --

PANEL FIVE
On the skulls.

9. MINIAS (OP): I have my **brothers**.

<u>PAGE TWENTY-TWO – SIX PANELS</u>

PANEL ONE
Father Minias looks genuinely touched. This is the only panel in the scene when he's not being completely phony. Beyond him, we see Da Vinci, looking at the skulls.

1. LEONARDO: Handsome men. Perhaps someday I can sketch them.

2. MINIAS: That… that would be a true honor.

3. LEONARDO: You'd be less honored if you knew how rarely I followed through.

PANEL TWO
Leo turns back to Minias, all business, now. Minias has his hands up, as he launches in to a flower speech about his own humility.

4. LEONARDO: Father. As you know, I was **<u>attacked</u>** last night. The attackers were sent by Pope Pius VI, to--

5. MINIAS: Signore da Vinci, I must insist, once more, that I know **<u>nothing</u>** of these matters.

6. MINIAS: I am but a humble servant of Christ. A lowly sinner, hiding in the shadow of our lord. A broken man, crying out for God's--

7. LEONARDO: -- just **<u>listen</u>**, then.

PANEL THREE
Leonardo leans forward, across the table.

8. LEONARDO: I am no one's slave. But I am also not a loyalist.

9. LEONARDO: Pope Sixtus can not take me by force. But he can **<u>buy</u>** my services, like anyone else.

PANEL FOUR
Father Minias considers this, speaking carefully.

10. MINIAS: If one spirits a man away, and that man refuses to work… well, one has lost very little. But to buy a man's services…

11. LEONARDO: One would need to know what one was buying.

12. MINIAS: You understand.

13. LEONARDO: Very rare are the times when I don't.

PANEL FIVE
On Leonardo, picking up one of the skulls.

PANEL SIX
He's looking at it, slightly in awe. To him, these skulls are breathtaking.

14. LEONARDO: They really **<u>are</u>** quite handsome men.

<u>PAGE TWENTY-THREE – FIVE PANELS</u>

PANEL ONE
New scene, later in the day. In a field, outside the walls of Florence. Leonardo and Isabel are pulling Da Vinci's MACHINE-GUN CANNON across the field, via rope. There's a line of trees nearby. This is a VERY wide shot, so that we can see the whole city in the background. Leonardo and Isabel are quite small in it.

PANEL TWO
Closer on the two of them, still pulling. It's tough work, and they're straining a bit. There's a shelf built in to the cannon platform, holding brushes, tamps, gunpowder, cannonballs.

1. ISABEL: But if we're leaving for Volterra tomorrow morning, shouldn't we delay this test? There's plenty to--

2. LEONARDO: No. There's ample time if we don't stop to dawdle.

3. LEONARDO: After we've fired the cannons, I'll stay here to inspect the damage. You can go back to the studio, and prepare the machine for travel.

4. ISABEL: I'll have him ready.

PANEL THREE
Leonardo is picking up a brush, looking annoyed. It's been a long day, and he's getting tired of this same stupid mistake.

5. LEO: It, Isabel. **<u>It.</u>**

6. LEO: I truly don't understand why that's so difficult.

PANEL FOUR
Leonardo is cleaning out the inside of one of the cannons. Behind him, Isabel is picking up the other brush.

7. LEONARDO: It's no more human than this brush. Or these cannons.

8. ISABEL: But… but these cannons **<u>look</u>** like cannons. He – **<u>it</u>** – has a body. Arms and legs and a head.

PANEL FIVE
Leonardo is pouring gunpowder into one of the cannons.

9. LEONARDO: And no skin. No reproductive organs. No stomach or heart.

10. LEONARDO: Not even a pair of **<u>eyes</u>**.

<u>PAGE TWENTY-FOUR – FIVE PANELS</u>

PANEL ONE
Da Vinci has lifted up a cannonball, and is loading it in. Behind him, Isabel is pouring gunpowder into another cannon (she's one stop behind him throughout this scene).

1. LEONARDO: And even if its physical form did matter, that still doesn't explain why you're so certain it's a man. Why not a woman?

2. ISABEL: Because… because…

PANEL TWO
Isabel looks confused. Leonardo's not stupid, so… what's he getting at?

3. ISABEL: With respect, Signore da Vinci, that's a ridiculous question.

PANEL THREE
Isabel looks over at him. He's tamping down the cannonball.

4. ISABEL: You can tell just by **<u>looking</u>** at him! He's large. And strong. And **<u>violent</u>** when he needs to be. He's a soldier and a **<u>guardian</u>**.

PANEL FOUR
Leo is walking around to the back of the cannons.

5. LEONARDO: Therefore, he must be a man. Any educated citizen of Florence would tell you so.

PANEL FIVE
Da Vinci is lighting a very short wick, as Isabel looks on (standing to the side of the cannons, not in front of them, obviously).

6. ISABEL: Well… That's--

PAGE TWENTY-FIVE – FOUR PANELS

PANEL FOUR
Biggest panel on the page. The cannons ROAR, shooting out flames.

PANEL TWO
As the smoke surrounds them, Leo looks over at Isabel, more pissed than we've seen him thus far.

1. LEONARDO: If you truly believe that, then leave my employ. Go put on a **dress**, and find a **husband**.

PANEL THREE
On Isabel, her face surrounded by smoke. She's watching Leonardo walk away.

2. LEONARDO: Because you certainly don't belong **here.**

PANEL FOUR
Leo is walking up to the trees. The cannons have ripped through them. The trunks are torn apart or cracked in half, roots ripped up from the ground. There's also a bit of foreshadowing here, because, ya know… one of our main characters is made of wood, and will at some point need to be stopped.

PAGE TWENTY-SIX – FIVE PANELS

PANEL ONE
Back in the studio. The Machine is still sitting, slumped over, where we left him. Isabel is standing by the steps leading up to him. She looks tired, and a bit adrift. She's starting to doubt herself.

PANEL TWO
Isabel is up on the platform. She has the lever stuck into The Machine's back, and is turning it – starting him up.

1. ISABEL: I don't know if you can understand me. Probably not. Not yet.

2. ISABEL: So I'm going to keep repeating this, until I know it's getting through.

3. ISABEL: You're an automaton. You were created and built by Signore Leonardo da Vinci.

4. ISABEL: My name is Isabel. And I'm Signore da Vinci's apprentice.

PANEL THREE
Close on Isabel, still behind The Machine, looking down at him.

5. ISABEL I'm supposed to reset you, after each mission. But I've stopped doing that. My hope is that this will lead to instinct. Then sentience. And then intelligence.

PANEL FOUR
Isabel is hopping down off the platform, casually. This is her home.

6. ISABEL: To put it simply…

PANEL FIVE
On The Machine.

7. ISABEL (OP): I'm waking you up.

PAGE TWENTY-SEVEN – FIVE PANELS

PANEL ONE
Isabel is removing the wood paneling on The Machine's leg, to repair it further.

1. ISABEL: Don't get me wrong: Signore da Vinci took me in when no one else would. He's given me a home, and treated me well.

PANEL TWO
We're back outside the city walls now, by the broken-up trees. Leo is reaching out, touching one of the splintered trees. Admiring his handiwork.

2. ISABEL/CAP: I'm **very** fond of him.

PANEL THREE
And then Leo looks up (at Father Minias, who's approaching, though we don't see it yet).

3. ISABEL/CAP But he's also the most dangerous man alive. This world is a powder keg, and Signore da Vinci is holding the match.

PANEL FOUR
In the studio. Isabel is crouched down, futzing with the gears inside The Machine's leg.

4. ISABEL: That makes him a target. For powerful men.

PANEL FIVE
Back outside. A wide shot of the trees, Leo, and Father Minias, standing about ten feet from him. They're looking at each other, silently. Minias is smiling. We should get the feeling that they've come to an understanding.

5. ISABEL/CAP: For **wicked** men.

PAGE TWENTY-EIGHT – THREE PANELS

PANEL ONE
A wide shot of the studio. Isabel is still working on The Machine, crouched down by his leg.

1. ISABEL (OP): I'm waking you up, so that when the time comes, you can protect him.

2. ISABEL: Or stop him.

PANEL TWO
Isabel has stopped working. She's looking up at The Machine, and he's looking down at her. Isabel is thinking about whether to say this next part. But then she goes ahead.

PANEL THREE
Straight on at Isabel – as though she's looking right at the reader.

3. ISABEL: I'm not sure which.

END ISSUE ONE